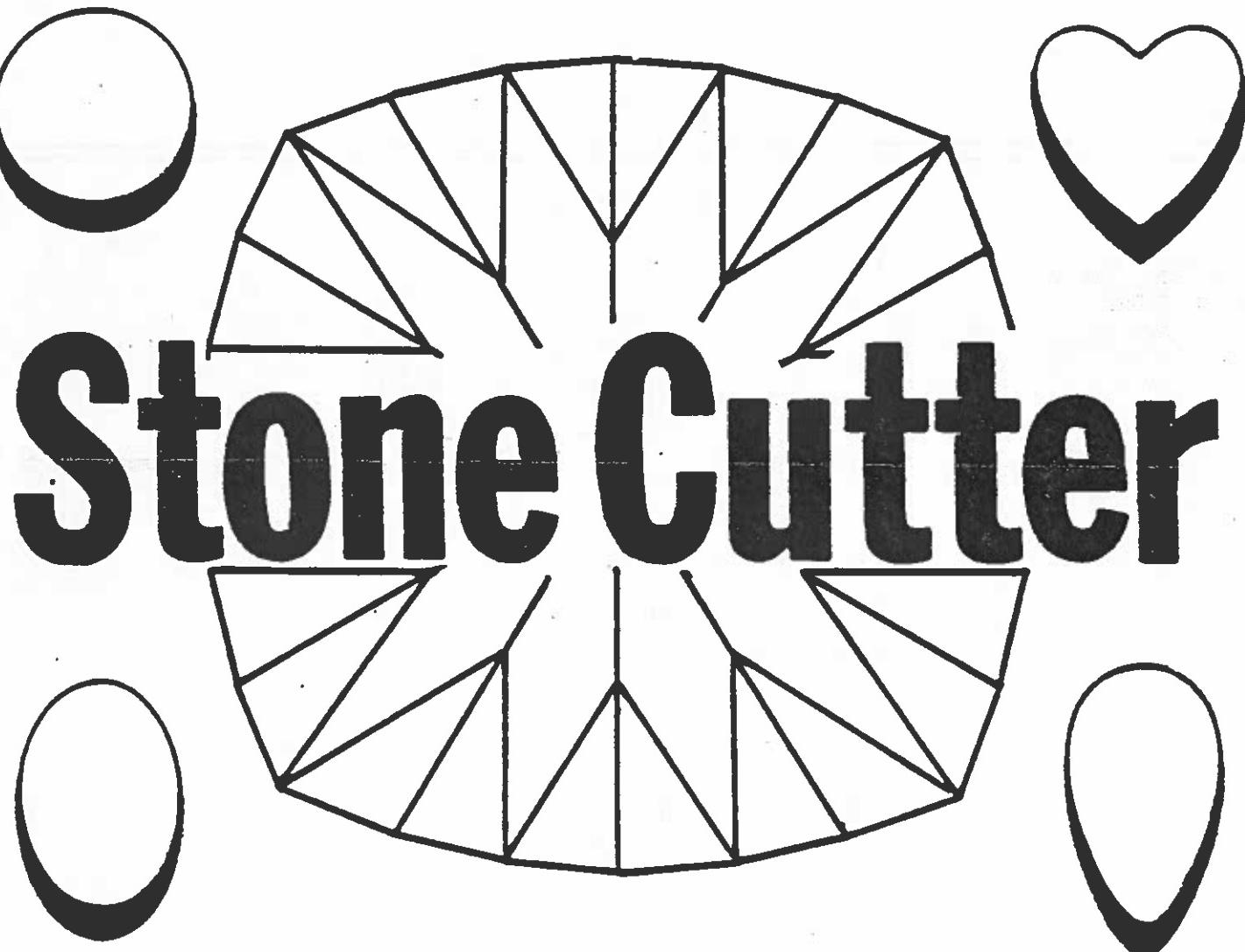


NORTH CAROLINA
LAPIDARY SOCIETY

October
1983



Stone Cutter

MEETINGS: ~~SUNDAY~~
Third ~~TUESDAY~~ each month.
GEMCRAFTERS
2106 Patterson St.
Greensboro, NC 27407



MEETING DATE : October 16, 1983
TIME : 2:30 PM
PLACE : GEMCRAFTERS
2106 Patterson St.
Greensboro, NC
PROGRAM :

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T I M E

TIME— This four letter word probably has more uses, more misuses, more meanings than any other word in our entire vocabulary. It is probably used more than any other word outside the pronoun "I". Time has a lot of different meanings depending upon its use.

We live in Time zones.
What Time is it?
I don't have Time to do that!
Time marches on.
Time is wasting.
Time waits for no man.
I'll try one more Time.
Just one more Time.
Those were the good ol' Times.
We'll have a good Time tonight.
We had a hard Time finding the way.
We had a heck of a Time separating our rocks.
We have fallen on hard Times.
(and the list goes on and on)

TIME is measured in a lot of ways —
To a five year old it's do it now.
To a young man waiting for his date it's hours.
To a man waiting in the doctor's office it's all day.
To a snipe hunter its all night.
To an astronomer its light years.
To a historian its centuries.
To a geologist its millions.
To the Almighty its eternity.
To you and me it's twenty-four hours a day, one day at a time.
Question is: - How do we use it or what do make of it?

Everything requires time. It is the one truly universal condition. All work takes place in time and uses time. Yet most people take for granted this unique, irreplaceable, and necessary resource.

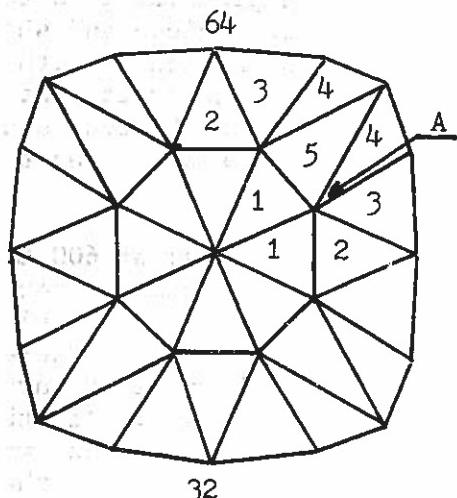
Time was, Time is, and Time is the only hope for the future. - We find Time, we lose Time, We make Time, We piddle away our Time, We spend our Time, We look for ways to save our Time, But above all we need to be on Time.

Reflections of a 60 year old man - I've had exactly as much Time during my life time as every other 60 year old man or woman in the annals of mankind throughout the history of the world - and that fact stands alone. There is nothing else that all 60 year olds have in common. That's right. Nothing else!

via - Smoke Signals

Meet Point Square Regent

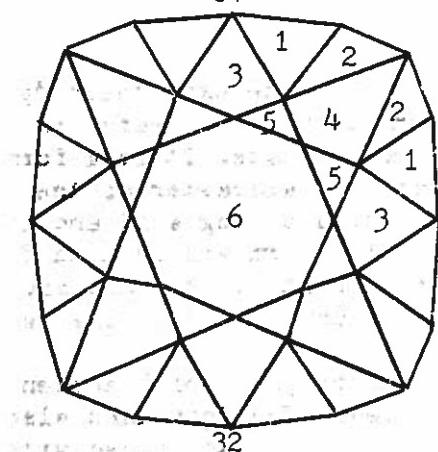
A simple square regent design by the meet point method. No preforming is necessary. Cut the pavilion first. Angles are for quartz.



PAVILION

<u>STEP</u>	<u>ANGLE</u>	<u>INDEX</u>	<u>COMMENT</u>
1.	43°	08-16-24-32 40-48-56-64	Form culet.
2.	58°	16-32-48-64	Establish Points A.
3.	60°	15-17-31-33 47-49-63-01	Cut to points A.
4.	55°	05-11-21-27 37-43-53-59	Cut to points A.
5.	40.5°	08-24-40-56	Cut to points A.
6.	90°	01-63-15-17 31-33-47-49	Establish girdleline.
7.	90°	05-11-21-27 37-43-53-59	Cut to level girdle.

64



CROWN

<u>STEP</u>	<u>ANGLE</u>	<u>INDEX</u>	<u>COMMENT</u>
1.	39.5°	01-63-31-33 15-17-47-49	Match pavilion breaks at girdle.
2.	36°	05-59-27-37 11-21-43-53	Level girdle.
3.	37°	64-32-16-48	
4.	31°	08-24-40-56	
5.	22°	04-60-28-36 12-20-44-52	
6.	0°	ANY - TABLE	

A SECRET SOLDER

109 1393

The ancient Egyptian goldsmiths soldered their gold work by a most clever but secret process that remained a great mystery until modern chemistry recently rediscovered and revealed the secret. They could solder dainty wire filigree and granular gold to a surface without flux or flooding the work with solder; all joints were clean and showed no solder. The Egyptian goldsmiths mixed ground copper carbonate or malachite with glue. This adhesive was used to stick the grains of gold or wire into place or to coat and hold the adjacent edges of the parts to be joined. The work was then heated on the charcoal brazier with the assistance of the blow pipe on those areas which had to be raised to the highest temperatures.

At 220 C. the copper carbonate or malachite changes into copper oxides; at 600 C., the adhesive has become completely carbonized and at 850 C. a curious phenomenon occurs: the gold in contact with the copper melts to form a soldered joint, well below the melting point of the gold. The process had great advantages for the ancient goldsmiths. There was no deprepitation of flux to throw pellets of solder off the job and the various parts were already stuck together by the dried adhesive before the heat was applied. All that was required to be done, once the mixture has been correctly prepared and applied, was to carefully heat over a bed of glowing charcoal. The beauty of this process is that the work can be subsequently reheated a number of times without the risk of unfastening joints that had previously been made. This process made possible the beautiful cloisonne work.

Back Bender's Gazette via Rok-Tok

ALABASTER

Have you often wondered what alabaster is? We have heard the expression "pure as Alabaster" and about the "gleaming alabaster cities undimmed by human tears" in the 'America The Beautiful'. Chemically it is hydrated calcium sulphate. It is a form of gypsum and comes massive, non-crystalline and translucent. The alabaster of the ancients was really marble. True alabaster can be told from marble by applying acid and if it doesn't bubble, it is alabaster. It does occur in a pure white form and is used for carving, as it is soft and takes a good polish. Sculptors use it for statues and vases and other art objects. It is also found in pink, yellow and one kind has fine dark lines running through it like spider webs.

The word alabaster comes from the Latin meaning "perfume jar" which ancient Egyptians made all kinds of, as it was easy to shape and seal. The Egyptians also used it for building blocks and small ornaments. Alabaster is found in beds mixed with red sandstones and marls in beds of salt deposited years and years ago. It is found in England, Michigan, Tennessee, Colorado and large deposits are found in Italy. It dates backs to the Miocene and Pliocene eras.

via Chip and Lick 9/82

Seven-Mains Pendeloque

Angles given for this pattern are suitable for materials having a Critical Angle of 40° or less. As in all Meet-Point patterns, preforming is not required. Directions given are for a 64 index gear.

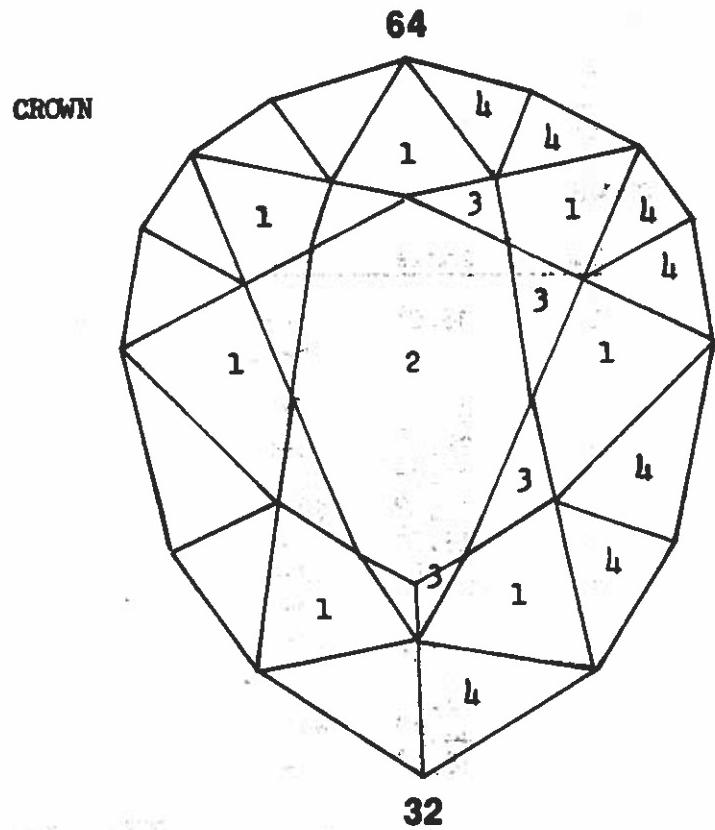
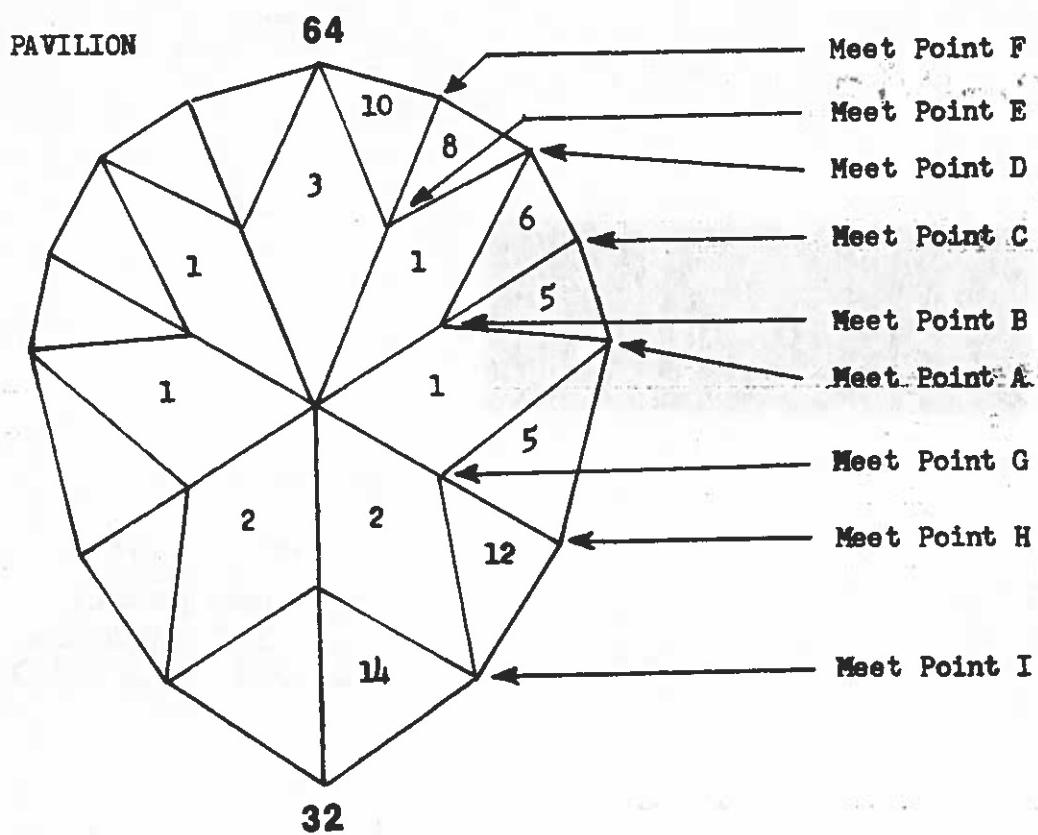
PAVILION

<u>Step</u>	<u>Angle</u>	<u>Index</u>	<u>Comment</u>
1	45.1° 43.2°	16-48 8-56	Cut in the pairs shown until all four facets meet at the culet.
2	42.0°	24-40	Cut to culet.
3	42.5°	64	" "
4	90° 90°	14-50 18-46	Cut in the pairs shown until junctions bisect the main facets cut at index 16-48. This establishes Meet Point A.
5	47.4° 47.4°	14-50 18-46	Cut in pairs shown to Meet Point A.
6	45.7°	10-54	Cut to Meet Point B.
7	90°	10-54	Cut to Meet Point C.
8	44.5°	6-58	Cut to Meet Point D.
9	90°	6-58	" " "
10	44.5°	2-62	Cut to Meet Point E.
11	90°	2-62	Cut to Meet Point F.
12	45.6°	22-42	Cut to Meet Point G.
13	90°	22-42	Cut to Meet Point H.
14	44.0°	26-38	Cut to Meet Point I.
15	90°	26-38	" " "

CROWN

<u>Step</u>	<u>Angle</u>	<u>Index</u>	<u>Comment</u>
1	38.0°	8-56	Crown mains; cut to leave uniform girdle thickness.
		16-48	
		64	
2	0°	ANY	TABLE
3	25.0° 23.0° 20.0° 15.0°	4-60 12-52 28-36 20-44	Star facets.
4	42.5° 42.5° 42.5° 43.5° 44.0° 44.5° 48.5°	2-62 6-58 10-54 14-50 18-46 22-42 26-38	Break facets.

NOTE: Angles for star and break facets will require adjustment.



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